COURSE DESCRIPTION
The origins of modern sculpture are often traced to Auguste Rodin and Camille Claudel, and both of their work was caught up with issues of gender and sexuality. Beyond their own intimate personal relationship and professional collaboration, they both reconfigured practices of nineteenth-century sculpture through an emphasis on gender difference and sexual desire. We will examine how Rodin and Claudel placed sexuality at the core of their agendas for modern sculpture as well as examine how subsequent histories of modern sculpture have registered or denied gender and eroticism in their work. Close examinations of works in the Art Institute collection will be a central component of the course. The course also coincides with a major exhibition of Rodin and Claudel held at the Detroit Institute of Arts.

COURSE STRUCTURE
Each three-hour session will focus primarily on discussion of texts and images. Students will be evaluated on the basis of their preparation, attendance, and critical engagement with course readings and themes. There are two required texts:


The remaining readings will be made available through the Docutek system. Readings under the ‘further reference’ heading are intended to aid students in developing bibliographies for their research projects and are not posted on Docutek. A selection of useful books on Rodin and Claudel have been put on reserve for the course at the Flaxman Library, but students are encouraged to used the Ryerson Library for all research.

EVALUATION

1. Attendance and participation [30%]
All students are expected to attend class meetings prepared to discuss the required readings. This is a discussion-based class, and all students should regularly and productively contribute to
class discussions. Attendance at all class meetings is essential. More than two missed classes may be grounds for a “no credit.”

2. Reading summaries and discussion [30%]
Throughout the course of the semester, each student will be assigned a number of required readings that s/he must present to the rest of the class. For each assigned reading, the student must discuss the central themes of the reading and summarize its thesis. It is expected that all analyses of the readings will critically engage with the ideas presented, including positive and negative responses. Also, the student should prepare at least three questions about the reading they will present to the rest of class. The student will lead the discussion about that reading and is responsible for preparing visual material to accompany the discussion. Please note that the digital images are required for all presentations.

3. Research presentation and paper [40%]
Each student in the graduate seminar must present an illustrated research presentation 45 minutes in length (including discussion). Students must choose a topic in consultation with the professor, and all topics and bibliographies must be approved by 9 November. Topics should address some aspect of Rodin or Claudel’s work or deal with a theme closely related to the course. Students are responsible for acquiring their own visual material at the MacLean Visual Resources Center.

Students must then develop a research paper on the same topic. Papers should be at least 4000 words in length, not including notes. All papers are due, without exception, by 4:00pm on Friday, 16 December.

Differently-abled students
Any students with exceptional needs or concerns (including ‘invisible’ difficulties such as chronic diseases, learning disabilities, or psychiatric complications) are encouraged to make an appointment with the professor to discuss these issues by the end of the second week of the term so that appropriate accommodations can be arranged. Any student in need of academic adjustments or accommodations should first contact Services for Students with Disabilities (SSD). SSD can be reached by phone at 312.345.9478 or by sending an email to Sara Baum, Coordinator of Services for Students with Disabilities (sbaum@artic.edu).

Plagiarism
The School of the Art Institute of Chicago prohibits “dishonesty such as cheating, plagiarism, or knowingly furnishing false information to the School.” See Students’ Rights and Responsibilities, Student Handbook: www.artic.edu/saic/life/studenthandbook/rights.pdf
One plagiarizes when one presents another’s work as one’s own. It is a form of intellectual theft. Plagiarism need not always be intentional. One can plagiarize even if one does not intend to. The penalty for plagiarizing ranges from a failing grade on the plagiarized assignment to not earning credit for the course. This may also result in some loss of some types of financial aid (for example, a No Credit in a course can lead to a loss of the Presidential Scholarship), and in cases of regular offenses can lead to expulsion from the School.
The Faculty Senate Student Life Subcommittee has prepared a 28-page handbook entitled Plagiarism: How to Recognize It and Avoid It. The document is available online on at http://www.artic.edu/saic/programs/resources/library/plagiarism_packet.pdf
Course meetings

7 September 2005

**Introduction**

Examination of the Rodin sculptures on view in the Art Institute galleries.

14 September

**Rodin's early years**

*Required reading*

BUTLER, pp. 39-123.


*Further reference*


21 September

**Rodin making Rodin: the 1880s**

*Required reading*

BUTLER, pp. 141-178, 199-213, 237-51

AYRAL-CLAUSE, pp. 19-29


**Further reference**


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**28 September**

**Rodin with Claudel / Claudel with Rodin**

**Required readings**

*AYRAL-CLAUSE*, pp. 31-37, 48-72, 84-96

*Butler*, pp. 179-98, 226-33


**Further reference**


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**5 October**

**Biography overtakes art: The sensationalization of ‘Camille Claudel’**

**Screening**

*Camille Claudel*, dir. Bruno Nuytten, 1989

**Required readings**


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**12 October**

**Claudel in the 1890s and the problems of/for women sculptors**

**Required readings**


Further reference


19 October

**Sexuality as subjective expression in Rodin / The case of the Balzac**

**Required readings**

BUTLER, pp. 252-60, 285-348.


**Further reference**


26 October

**After Rodin: Claudel and Symbolism / Rilke on Rodin**

*Required reading*

AYRAL-CLAUSE, pp. 109-51

BUTLER, pp. 362-78.


*Further reference*


2 November

**The Gates of Hell and Rodin at 1900**

*Required reading*


*Further reference*

When the Sculptures Were White: Rodin's Work in Plaster.


9 November

Rodin's erotic drawings

NOTE: Class will be held in the Department of Prints and Drawings at the Art Institute of Chicago, where we will examine a range of Rodin's drawings and watercolors.

Required reading

BUTLER, pp. 436-54.


Further reference


16 November

Rodin and Reproducibility

Screening Rodin: The Gates of Hell, 1981

Required reading BUTLER, pp. 261-67.


Further reference


23 November

**Rodin and Claudel in the twentieth century**

*Required reading*


BUTLER, pp. 418-35.


30 November
Presentations I

7 December
CRITIQUE WEEK: no class held

14 December
Presentations II